
ISKUSTVA KATALONSKE MUZEJSKE SCENE

Predgovor

I.

Katalonija, regija smještena na sjeveroistoku Španjolske, s glavnim gradom Barcelonom, u posljednjih se petnaestak godina prometnula u jedan od najdinamičnijih europskih, tj. svjetskih kulturnih destinacija. Premda povijesne relacije između Hrvatske i Katalonije nisu bile izravne i intenzivne, neka osobita povezanost, mogli bismo je nazvati nedefiniranom simpatijom, između ta dva prostora ili, preciznije, između ljudi koji ih nastanjuju, zasigurno postoji. A ono što je posebice zanimljivo jest činjenica da je ta simpatija intenzivnija upravo u Kataloniji, premda mnogi ovdje toga možda nisu ni svjesni. Jasno je da je važan prilog tome katalonski, katkad gotovo nostalgičan pogled na našu izbornu samostalnost i neovisnost, koja je povezana s dugom, a u nekim vremenima i surovom borbom za autonomiju. Usto, naše poznavanje katalonske kulture i života tamošnjih stanovnika, izostavimo li izuzetke, najčešće se svodi na nekoliko elemenata: katedralu Sagrada Familia, nogometni klub Barcelona i sjećanja na Olimpijske igre održane 1992. godine u Barceloni.

Tako većina nas ne zna da površinom gotovo dvostruko manja od Hrvatske, Katalonija ima više od 500 muzeja, a među njima i nekolicinu onih koji su nedavno osvojili prestižne muzejske ili baštinske nagrade. Zapravo, orijentacija na kulturu, s posebnim naglaskom na baštini, ono je što Kataloniju čini toliko privlačnom i dinamičnom, a Barcelonu četvrtom najposjećenijom europskom destinacijom.

Zbog svih navedenih razloga smatrali smo da ima smisla ovaj broj posvetiti temi Katalonije, radi upoznavanja s ciljem svojevrsnog prijenosa iskustava, pa i (potrebe, smatramo) sustavne komparacije tih dvaju usporedivih prostora, a posredno (nadamo se) i radi otvaranja novih motiva za moguću suradnju upravo hrvatskih i katalonskih muzejskih i inih institucija.

Sabrani radovi, pisani ciljano za *Informaticu Museologicu*, započinju osobito zanimljivim i u osnovni prilično kritičkim članak o povijesnom razvoju muzejskih institucija u Kataloniji, pri čemu posebno upozoravamo na zadnji dio, koji upućuje na činjenicu da razvoj muzeja u Kataloniji u posljednjih 20-ak godina više ovisi o građevinskim lobijima negoli o muzejskim i baštinskim stručnjacima. Zanimljivo je vidjeti takav kritički osvrt jer se pokatkad iz naše perspektive svi obnovljeni ili novonastali muzeji u Kataloniji, a posebice oni u Barceloni, promatraju idealistički. Slijede radovi koji donose uvid o primjeni eksperimentalne arheologije u arheološkim muzejima na otvorenome, te članak koji stavlja naglasak na ulogu i važnost edukacije, te opisuje načine edukacije u Povijesnome muzeju Katalonije, toj osobitoj instituciji za koju, bez sumnje, možemo ustvrditi da još uvijek (samo) čeka svoj pandan u Hrvatskoj.

Pomorski muzej u Barceloni najvažniji je i najveći takav muzej na Mediteranu, a posebno je zanimljiv uvid u način njegova rada. Naime, u njegovu se radu izrazito jak naglasak stavlja na suradnju s drugim muzejima i na potrebu zajedničkoga umreženog rada te na njegovu uloga u izgradnji suradničke mreže na Mediteranu. Priča o Kući Batlló nije samo priča o jednome baštinskom "dragulju" već je i iznimno zanimljiva jer opisuje osobit modela privatnog upravljanja tim iznimnim zdanjem, a time i model upravljanja baštinom općenito, koji je u nas u samom začetku.

Muzej znanosti CosmoCaixa, nastao dobrohotnošću banke koja ima praktično obvezujuću društvenu ulogu, nedavno je ovjekovječen nagradom *europskog muzeja godine*. Taj nas muzej uvodi u ideju totalne muzeologije, koja se inspirira idejama interpretacije baštine kako ih je postavio F. Tilden.

Konačno, na kraju tog dijela donosimo zanimljivu analizu o tome što je katalonski identitet i na koji je način predstavljen posjetiteljima/turistima, koje su pogreške pritom učinjene, ali i u kojim se prostorima pružaju šanse.

Nadamo se da će ovi prilozi čitateljima biti zanimljivi i krajnje inspirativni upravno onako kako su bili i nama, što je i glavni razlog zbog kojega smo u cijelu ovu „priču o Kataloniji“ i krenuli.

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II.

Činjenica da su katalonska muzeologija i muzeografija, prema riječima Francesc Xavier Hernández Cardone, *dobile potpuni identitet početkom 20. stoljeća*, za nas zvuči gotovo fascinirajuće. Premda nam promišljanja, strategije i realizacije prvih muzeologa katalonske muzejske scene kao što su Joaquín Folch i Torres, Puiga i Cadafalcha, Pere Bosch-Gimpera, Agustí Duran i Sanpere, Frederic Udina i Martorell, Frederic-Pau Verrié, Joan Ainaud de Lasarte do sada nisu bila dovoljno poznata, vjerujemo da će nam ovaj korisni pregled biti daljnji poticaj ne samo da o njima saznamo više, već i da pokušamo "još dublje zaroniti" i u našu povijest muzeja i bolje upoznati cijelu plejadu više ili manje poznatih kolega muzealaca bez kojih naši muzeji ne bi bili to što danas jesu.

Povijest muzeja, njihova osnivanja i djelovanja bilježi brojne sretne i nesretne trenutke, brojne obične i neobične situacije, baš kao i sjećanje na brojne društvene i političke uvjetovanosti strateškog razvoja kulture. Zabilježiti povijest i s njom se suočiti nije uvijek ni najlakše ni najjednostavnije, premda bi nam njezino sagledavanje moglo pomoći da u sadašnjost bolje osvijestimo i sve kulturne vrijednosti za koje se definitivno vrijedi založiti. Upravo je stoga fascinirajuća iskrenost kojom nas isti autor upoznaje s gotovo stoljetnim pokušajima koji su katkad imali impresivne rezultate, a katkad i pogrešna rješenja i razdoblja stagnacije.

Bilo da je riječ o interpretaciji i prezentaciji arheološkog nalazišta u javnosti, istraživanju muzeja kao prostora idealnih za neformalno obrazovanje posjetitelja, o istraživanju njihovih interesa i navika ili o prezentaciji katalonske maritimne povijesti, čitajući ove priloge postajemo duboko svjesni nekih nezaobilaznih postupaka koji su nam naše katalonske kolege prenijeli - podvrgavanja samopropitivanju i analitičnosti, poticanja suradnje, uspostavljanja dijaloga i neprekidnog traženja novih zajedničkih rješenja.

Moramo se zapitati koliko smo u ovome trenutku i mi svjesni važnosti novih kulturnih industrija i njihovih utjecaja na mrežu velikih, a posebno malih hrvatskih muzeja, kao i novih ekonomskih modela i promjena koje će definitivno dotaknuti i svijet naših muzeja.

Upravo nam se zato važnima čine iskustva privatnog poduzeća u upravljanju spomenikom kulture ili ulaganja banke u promicanje znanosti i zaštitu okoliša putem osnivanja muzeja.

Iako smo svjesni da zanemarivanje baštine može biti pogubno (a svjedoci smo da se "betonizacija" naše obale ili devastacija prirodnog okoliša događaju i u našoj blizini) jednako je tako pogubno i zanemarivanje činjenice da se o toj vrhunskoj baštini trebaju brinuti vrhunski educirani stručnjaci čije će se mišljenje poštovati jer će se novi ekonomski modeli financiranja i upravljanja najvećim dijelom morati temeljiti upravo na njihovom znanju, stručnosti i kreativnosti.

Za Hrvatsku se kaže da je "zemlja tisuću otoka". Hrvatska se pomorska baština čuva u nekoliko muzeja i zbirki na hrvatskoj obali i otocima (Hrvatski pomorski muzej Split, Pomorski i povijesni muzej Hrvatskog primorja, Dubrovački muzeji - Pomorski muzej, Pomorski muzej Orebić, Povijesni muzej Istre, Gradski muzej Korčula, Centar za kulturu Staroga Grada, Zavičajni muzej Biograd na Moru, Ribarski muzej Vrboska, Ribarska zbirka), Asocijacija pomorskih muzeja Mediterana (AMMM) osnovana je 1998. u Dubrovniku, a njezina je trenutna predsjednica voditeljica rovinjskog Ekomuzeja Kuća o batani.

Upravo zbog svega toga vjerujemo da bi se naši muzeji i galerije, potaknuti inspirativnim djelovanjem katalonskih kolega iz Pomorskog muzeja Barcelone, trebali izboriti da kontinuiranim djelovanjem u nekoj budućoj mreži hrvatskih pomorskih muzeja hrvatska maritima kultura za prosječnoga hrvatskoga građanina postane prepoznatljiv i utjecajan čimbenik kulturnog identiteta.

Osam autora - Francesc Xavier Hernández Cardona, Clara Masiera Esquerra, Maria Feliu Torruella, Elvira Mata i Enrich, Malú Piedrabuena, Hernán Crespo Bermejo, Nayra Llonch Molina, Eugeni Osàcar Marzal - i sedam priloga rezime je ovoga tematskog bloka naslovljenoga *Iskustva katalonske muzejske scene* koji donosimo u ovom četverbroju časopisa *Informatica Museologica*, s tim da već sada možemo najaviti sljedećih šest priloga koji nastavljaju ovdje započeto predstavljanje, a koje zbog većeg opsega nismo uspjeli uvrstiti u isti broj.

Zahvaljujemo autorima koji su nas, iznoseći svoja razmišljanja, upoznali s teorijskim znanjima i praktičnim iskustvima - muzeološkim spoznajama i rezultatima vezanima za primjenu eksperimentalne arheologije, didaktičke i interaktivne muzeografije do totalne muzeologije - kojima se već duže vrijeme bave i čija će nam znanja biti dragocjena kada i sami otvorimo prostor za analizu, uspostavljanje kriterija i evaluiranje vlastitih iskustava.

Zahvaljujemo i gostu uredniku Darku Babiću, na čiji su poziv prijatelji i kolege iz Katalonije pristali entuzijastički pisati za naš časopis, a bez čije goleme želje, nastojanja i truda ne bismo imali ovu priliku.

EXPERIENCE FROM THE CATALONIAN MUSEUM SCENE

Foreword

I.

Catalonia, region in north-eastern Spain, with its capital Barcelona in the lead, has turned in the last fifteen or so years into one of the most dynamic European and, of course, world cultural centres. Though historical relations between Croatia and Catalonia have never been either direct or very vigorous, some particular connectedness, some indefinable amicability, we might say, between these two spaces or rather the people that inhabit them certainly does exist. What is particularly interesting is that it is more intense in Catalonia itself, though many here are perhaps not aware of it.

Naturally, an important element in this is the Catalan sometimes almost nostalgic way of looking at the independence we have won, linked with a long, and in some periods grim, fight for autonomy. On the other hand, our knowledge of the second party, if we leave out exceptions, is most often reduced to a few elements: the Sagrada Familia cathedral, Barcelona FC, and reminiscences of the Olympics held in Barcelona in 1992.

Most people do not know that Catalonia, which is just a bit more than half the size of Croatia, has over 500 museums, including a few that have recently won prestigious museum or heritage prizes. In fact, it is the orientation to culture with a special emphasis on the heritage that has made Catalonia so very interesting, so dynamic, and Barcelona the fourth most-visited European destination.

For all these reasons, we thought there would be a lot of point in devoting the topic of the number to Catalonia, for a familiarisation aiming at a kind of transfer of experience and a systematic comparison of these two commensurable spaces and (we hope) the creation of new motivations for possible collaboration among Croatian and Catalanian museum and other institutions.

The works brought together, written especially for *Informatica Museologica*, start with a particularly interesting and fundamentally fairly critical article about the historical development of museum institutions in Catalonia. We would draw particular attention to the last part, which refers to the fact that the development of museums in Catalonia has in the last 20 or so years been conditioned more by construction industry lobbies than by museum or heritage experts. It is interesting to see such a critical article, for sometimes from our perspective, all the renovated or new museums in Catalonia, particularly those in Barcelona, are looked at idealistically.

Then come works that give us an insight into the application of experimental archaeology in outdoor archaeological museums, and an article that places the emphasis on the role, importance and manner of education in the History Museum of Catalonia, a very individual institution that we can state without a shadow of doubt is still without its long-awaited match in Croatia.

The Maritime Museum in Barcelona is the most important and biggest such museum on the Mediterranean, and it is particularly interesting to see the manner of its work, for it places the accent on collaboration and the need for common and networked work, and on its role in the formation of a collaborative network in the Mediterranean.

The story of the Casa Batlló is not just the story of a single jewel of the heritage, but is particularly interesting for its description of the model of private management of this exceptional building, and hence of management of the heritage in general, in its infancy in this country.

The CosmoCaixa Science Museum, created through the good offices of a bank that has a practically obligatory social role, was recently immortalised with the prize of European Museum of the Year. This museum takes us into the idea of total museology that is inspired by the heritage interpretation ideas set up by F. Tilden.

Finally, at the end of this part, we provide an interesting analysis of what Catalanian identity is presented to the tourists, and how, and the mistakes made, as well as the spaces in which chances are offered.

We hope that the readers will find these stories interesting and extremely inspiring, as they were for us, which is the main reason why we set off into this whole Catalanian story.

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II.

It is a fact that Catalanian museology and museography, in the words of Francesc Xavier Hernández Cardona, *acquired their full identity in the early 20th century*, which for us sounds quite fascinating. We have not to date been sufficiently familiar with the ideas, strategies and productions of the first museologists of the Catalanian museum scene – of Joaquín Folch i Torres, Puiga i Cadafalcha, Pere Bosch-Gimpera, Agustí Duran i Sanpere, Frederic Udina i Martorell, Frederic-Pau Verrié, Joan Ainaud de Lasarte. However, we believe that this useful survey will be a further stimulus for us not only to know something more of them but also to attempt to delve still further into our own museum history and become better acquainted with a considerable group of worthies, better or lesser known museum professionals, without whom our museums would not today be what they are.

The history of museums, their foundation and operations, records numerous happy and unhappy moments, numerous ordinary and uncommon situations, just like our memory of the numerous social and political givens in the strategic development of culture. To record and confront history is not always simple or easy, although the consideration of it might help us to be better informed about the present and all the cultural values that are definitely worth standing up for.

Fascinating, then, is that sincerity with which the same author acquaints us with almost a century of trials and endeavours, which sometimes had impressive results, sometimes mistaken solutions and periods of stagnation.

Whether we are concerned with interpretation and presentation of an archaeological site in the public, the exploration of the museum as space ideal for informal education of the visitor, the exploration of museum interests and habits or the presentation of Catalanian maritime history, reading these articles we become deeply aware of some of the indispensable procedures that our Catalanian fellows have transmitted to us – submission to self-examination and analysis, encouragement of collaboration, establishment of dialogue and incessant search for new solutions arrived at together.

We have to wonder how much at this moment we too are aware of the importance of the new cultural industries and their influence on the network of large, but also and particularly of small, Croatian museums, and the new economic models and changes that are absolutely going to affect the world of our museums. And for this very reason the experience of a private firm in the management of a heritage property or the investment of a bank in the promotion of science and environmental protection through the foundation of museums seem to be very important.

Although we are aware that neglect of the heritage can be fatal (and we have seen, from the concreting-over of our coastline and other events, that the devastation of the natural heritage occurs in our vicinity as well) it is also disastrous to ignore the fact that extremely well educated and trained experts have to be there to take care of this superlative heritage, and their opinions have to be taken seriously into account, for the new economic models of financing and management will mainly have to be founded on their knowledge, expertise and creativity.

Croatia is said to be a *land of a thousand islands*, the maritime heritage is preserved in a few museums and collections on the coast and islands of the country (Croatian Maritime Museum of Split, the Maritime and History Museum of the Hrvatsko Primorje Region, the Dubrovnik Museums – Maritime Museum, the Orebic Maritiem Museum, the History Museum of Istria, Korčula Municipal Museum, Stari Grad Culture Centre (Hvar), Biograd na moru Local History Museum, Vrboška Fishing Museum, Fishing Collection), while the Association of Maritime Museums of the Mediterranean (AMMM) was founded in 1998 in Dubrovnik; it is currently presided over by the Rovinj Ecomuseum The House of “Batana”.

For this reason, we believe that our museums and galleries should, inspired by the work of Catalanian colleagues from the Maritime Museum of Barcelona, through continued work in some future network of Croatian maritime museums, enable Croatian maritime culture to become for the average Croatian citizen a recognisable and influential factor in the cultural identity.

Eight writers - Francesc Xavier Hernández Cardona, Clara Masriera Esquerra, Maria Feliu Torruella, Elvira Mata i Enrich, Malú Piedrabuena, Hernán Crespo Bermejo, Nayra Llonch Molina, Eugeni Osàcar Marzal - and seven articles are the sum of this thematic section entitled *Experience of the Catalanian Museum Scene*, which we included in this four-number edition of *Informatica Museologica*, while we are now able to announce another six articles that will continue with the presentation started here. The sheer length has meant it was impossible to include them all in the same number.

We thank the writers who, expounding their thoughts, have acquainted us with the theoretical knowledge and practical experience – museological understandings and results related to the application of experimental archaeology, didactic and interactive museography and total museology – that they have long been engaged in and the knowledge of which will be precious indeed when we ourselves open up space for analysis, the establishment of criteria and the evaluation of our own experiences.

We also thank guest editor Darko Babić at whose invitation friends and colleagues from Catalonia agreed with enthusiasm to write for our museological review *Informatica Museologica*; without his great will, endeavour and hard work, we would not have had such an opportunity.